

STAGE
SCREEN

PRICE 10 CENTS

RADIO
MUSIC

Only Theatrical Newspaper on the Pacific Coast

SIDE PACS

Of Stage and Screen.

EDITED BY JACK JOSEPHS

ESTABLISHED 1924

Vol. XIII Entered as Second Class Matter, April 29, 1927, at Post-
office, Los Angeles, Calif., under Act of March 3, 1879
Saturday, March 14, 1931 Published Every Saturday at 6255 Hollywood Boulevard, Hollywood, Calif. No. 10

HUGHES-FRANKLIN CHAIN KILLING UNION LABOR

Gigolo Is Here And My, My!

The Gigolo has hit L. A. And how he's going! Picture stars are falling for this racket like nobody's business. And so are all the sweet little social deb's. So the Gigolos are grinning, as gigolos usually do, and raking in nice coin for the management of the recently inaugurated afternoon tea dances at the Ambassador Hotel.

The Ambassador Hotel management took a chance that now was the time to revive interest around these parts in the once so popular Argentine Tango. New York is in the midst of another Argentine Tango craze, and the class spots in San Francisco also have been trying to revive the dance. Latter spot has been handicapped however by inability to obtain the right kind of true-to-the-musics music.

Every Thursday

The Ambassador policy is exclusive Tango teas every Thursday afternoon in the French room, with music by a real Argentine aggregation, under the leadership of Carlos Molino, who plays the violin like nobody's business and looks like a Valentino with a touch of Barymore thrown in.

Mrs. Jeffers, whose name is always way up in the social doings of L. A., is hostess, and under this mantle of social correctness there are two large tables, one for male Gigolos and one for a bevy of exceptionally pretty Senioritas, latter under chaperonage of Rosita Duval, who betwixt times does exhibition dances with Ernesto Pidria.

It's all very proper, of course. No one "picks up" anybody, or anything so vulgar as might be found in the flimsy dance spots. Oh no, indeed; one must be properly introduced. Which is accomplished by sending notice to one of the sponsors that you wish to meet so-and-so for a dance, and that's that. Socially correct. Oh my, yes.

All For \$1.50

And with a bunch of Senioritas like those corralled under the tutelage of Miss Duval, and everyone of the Gigolos primed to kill with that insistent Latin adoration, the times when someone isn't meeting someone (with social correctness, of course) are few and far between.

And all for \$1.50, which admits the exclusive French Room, furnishes tea, cake or what-have-you, and permits dancing as above outlined.

But be the Senioritas and the sheiks as they will, the real pull to the French Room of a Thursday afternoon is the Molino group of

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AL K. HALL, JR.

Featured with his father, Al K. Hall

At R.K.O. Hillstreet, Los Angeles, this week

SIX HOUSES CLOSE

The following theatres were recently closed: Arcadia Theatre at Arcadia; Sommerton Theatre at Sommerton, Ariz.; Keyo Theatre, San Diego; Cucamonga Theatre at Cucamonga; Iris Theatre at Chino; and the Riverside Theatre, Los Angeles.

"PARIS" MOVES

"Paris in Spring," which has just completed two weeks at the Hollywood Playhouse to practical capacity, moved downtown to the Majestic Friday night. It was a sellout for Friday and Saturday at its new location.

PLANNING MUSICAL SHOW

Bill Cullen is planning an Easter week offering for the Hollywood Playhouse. The proposed show is a musical comedy, and Cullen is understood to be seeking an internationally known star for the leading role.

Battle On As Mirror Is Opened

Union labor and the Hughes-Franklin theatre group were this week verging toward a deadlock which might involve the whole proposed chain in a bitter labor war.

J. J. Franklin and H. B. Franklin, representing the H-F group, and Walter J. Croft, international vice-president of the Operators' organization, and H. A. Starke, business representative of Operators' Local 159 (Los Angeles) held a series of conferences throughout the week prior to the opening of the new H-F theatre, The Mirror, on Vine street. The object of the conferences was to open the house with union operators but the talks came to nothing except some very definite and forcefully uttered opinions, and the house opened non-union.

To See Hughes

It is understood that the labor representatives now plan to contact Howard Hughes, feeling that it is J. J. Franklin's personality which is the obstacle in the way of coming to a peaceable settlement. Failure to contact this source, or to get satisfactory adjustment of the matter there would result in national action against all Hughes-Franklin houses, now owned or which may be purchased, it is stated.

Starke was outspoken in assigning the whole blame for the trouble to J. J. Franklin. He declared that Franklin's attitude was that he should be given advantages over other theatrical men because he is J. J. Franklin.

"But just because he has the reputation of being a big theatrical magnate is certainly no reason why he should be favored to with a lot of special concessions," Starke declared.

Same Terms

"There is no reason in the world why he should be conceded a lot of points which are conceded to no one else. And if there were any reasons for conceding them, we could not do so without materially injuring ourselves. We are on very happy and amiable terms with West Coast. But if we cut the scale, or otherwise made special concessions to Franklin, West Coast would logically and inevitably ask for similar terms, and so would anyone else. So what Franklin is doing in reality is asking us to lower the union scale for operators. Which, of course is ridiculous.

"We tried in every way possible to maintain peace with Franklin. We serviced his house for him right up to the opening, installing and adjusting the equipment, etc. Then,

(Continued on Page 2)

YOU'LL SEE IT IN FACTS

Repertory Reported in Need To \$40,000 Tune Face Union

(Continued from Page 1)
on the opening day, he fired out men and fired non-union men to take their places. So it's not in anywise a strike by the agents, by his house; it is mainly a lockout.

National Issue
"Our operatives were of an extremely antipathetic nature. We pointed out the fact that what was being demanded would make a national, not merely a local issue. Also, that he could not get good operators for the low scale he was demanding, even should we permit our men to work that cheaply. Which, we believe, he ascertained on his opening day, as we understand several things hap-

pened to his equipment due to the inexperience of the non-union operators he got.

"Above all, I want to emphasize that our offers were fair in every way. We made him exactly the same propositions as those under which our men work in similar West Coast and other houses. It is our policy — as to aid managers in every way to keep their houses going, as is evidenced by the fact that in several instances recently we have permitted cut-downs in the manner in which Franklin apparently proposes to conduct the H-F chain.

Wont Budget
"But Franklin made it impossible to negotiate even on these consummately fair terms, and now we won't move an inch. We feel certain, if it comes to a fight, we will emerge victors, as a national circuit cannot conduct itself in the manner in which Franklin apparently proposes to conduct the H-F chain.

"In fact at the present time, the proposed circuit is understood to be negotiating for several houses which have union men on, and which would immediately be affected by the policy at The Mirror should be put in effect.

"And not only would this issue affect houses of the Hughes-Franklin type, but it would also have concerning the conditions under which pictures run in the houses we have mentioned.

Nothing to Say
"For that reason we feel sure that other managers will not join in any way have money involved in it, to see the ridiculousness of following 'Red' Hickey or'Brien, or San Jacinto, Friday (March 6). Played that stand one night, with bookings for one night in Oxnard, and in Glendale, the latter for the following Tuesday. Plans are to take the house from San Francisco and Los Angeles.

MacQuarrie Bros.
OPEN ONE-NIGHTER

The MacQuarrie Brothers, utilizing the name of Gotham Productions, opened a dramatic show "Red Hickey or'Brien, or San Jacinto, Friday (March 6). Played that stand one night, with bookings for one night in Oxnard, and in Glendale, the latter for the following Tuesday. Plans are to take the house from San Francisco and Los Angeles.

The show carries nine people, among them being the famous Isabella Dawn and Lee Prather. Luther Justin is stage director.

Those Music Boys
This is an original by Herbert Ashton.

OPENING FOR F-M
The Great Raymond, magician, opens for Fanchon and Marco April 2.

MARCO BACK
Marco arrived back from New York Thursday of this week, in account of snow storms in the middle west, he made use of the train instead of his airplane.

While the two-story proposition didn't go through, the one who went, if the report is true, seems to be doing well, judged by wire stories reaching back here.

TOO MANY HAVING FINGERS IN PIE

The Civic Repertory, which is understood to be due to close this week at the Hollywood Music Box, is reported to have taken the rap for \$40,000 during its run at that house.

And this despite the fact that the Repertory sold 2200 subscriptions at \$15 prior to opening, and also received other contributions during the run.

The \$40,000 red ink figure is ascribed by those who pretend to know as being due to too many managers, pseudo managers, and others who arrived at differing conclusions as to the propriety of the conduct of the finances accordingly. Or, as one party said, "Too much organization."

Announcement is made at the house that it will reopen after Lent, but other quarters doubt this, due to the heavy loss sustained.

The Repertory got off to a hot start with George Bernard Shaw's "The Doctor's Dilemma," then came the grief. It is understood that no other show did anything to be loyal and the management finally decided to turn from their policy of play to the old standard name draws.

Patsy Ruth Miller in "French Leave," but either Patsy is not the draw she is reputed, or else it's all just too bad, and that one is understood to have done no better than weak box office.

GIGGLES SHEE AND GOING STRONG

(Continued from Page 1)
musicians. There are 10 pieces in the aggregation, including three from Gus Arnheim's orchestra. Fair enough, as Molino and his boys intersperse Argentine melodies in Arnheim's nightly program from the Coconut Grove.

Those Music Boys
The three are William Ellfield, one of the few pianists in America who can catch the real tempo of the Argentine; Tony Traversa, who gets that stuff out of the accordion, and Samuele Pedroni, who hits with solos that melt the air, such Latinized music are they. Add these three to the Molino group, and remembering that when Carlos lays his cheek to violin the fenn gets like a rising tornado, and no wonder the French room is filled to its 250 capacity every Thursday with a stand-out wait for every vacated spot.

The boys get a break on the musical end, too, for there is Cliguita, beautiful and tempting soloist, who has that for every number she has that it for every number she has.

Peeking in last Thursday, the glance disclosed a miniature slice of Hollywood, who's who, with such names present as Dolores del Rio, Gloria Swanson, Mae Murray, Greta Nissen and Trip Ticonderoga.

Just a Gigolo — um hum, but what a break for the L. A. Cadillac dealers, or else.

NEXT HOOT
M. H. Hoffman, Jr., producer for Allied Picture Productions, is planning to start the next Hollywood picture within the next three weeks. It is an original by John L. Kane, with a rising, yet set, Otto Brower is to direct, with Sally Eilers opposite Hoot.

"Clearing the Range," is shooting currently.

SID WITH ALLIED
Sid Algiers, formerly business manager for Tiffany and recently with Liberty Productions, has taken charge of affairs for Allied Pictures Corporation.

BEGINS MELO
While the two-story proposition didn't go through, the one who went, if the report is true, seems to be doing well, judged by wire stories reaching back here.

Duke Worne has begun production on "The Last Ride," the first in a series of short melodramas, at Theatrical studio. Heading the cast are Dorothy Reiver and Charles Morton.

News Notes About People

New Paramount contracts have been signed by Dorothy Arzner, director, Edward Montagne, associate editor, and Samson Raphaelson, staff writer.

D. Ross Lederman, who directed six Rin-Tin-Tin's, and Buck Jones' "The Fighting Patrol," has been signed by Columbia to direct the next Buck Jones, Lederman and George Morgan are working on the story.

B. P. Schulberg has returned to Los Angeles from the annual executive conference on production plans in Kansas City.

William Jack was signed by Al Neitz for comedy relief in "The Phantom."

Virginia Sale has been signed for a part in "We Three," which John Adolf is to direct for First National.

"Nancy's Private Affairs," stage play purchased recently by Radio Pictures, has been selected as Mary Astor's next. Gregory La Cava will direct.

Gunnis Davis has been signed for a part in Radio Pictures' "Madame Julie." George Kelly, New York playwright, has signed as writer and director for Metro-Goldwyn-Mayer, and will shortly leave New York for the coast.

Barbara Stanwyck has signed a long term contract with Warner Bros.

Anthony Bushell has been given long-term contract by Warner Bros.

Robert Milton has signed a long term contract with First National Pictures as a director.

Robert Lord, connected with Warner Bros. and First National Pictures for some time, has been elected to the post of assistant supervisor of First National Pictures at the Bursland studios.

Edward Goodman has been assigned to direct Ruth Chatterton's new Paramount starring picture, "Woman Without a Name." Goodman's success, "Daddy's Gone A-Hunting," Paul Lukas has been assigned to the lead opposite Chatterton.

MARION LORD HERE
Marion Lord, who recently became Mrs. Arthur McLaglen while both were members of the Duffy studio, is in San Francisco in Los Angeles to do picture and stock work here.

STARTING COMEDIAN
The Johnny Auer Productions are expecting to start within a day or two on their Spanish picture, "The Spanish Dancer," under the well known Spanish stage play of that name. Ernesto Vilches is the star.

Jack Warner's Party Has Lot of Par Guests

Jack Warner gave a party, and unlike the w. k. party of Mother Goose fame, plenty of people came — some of whom were invited.

It seems Jack wanted to enjoin Bobby Jones, who is not unknown in golfing circles. So he hired a table, special course, in the Blossom Room of the Roosevelt, and word was bruited around the city that the party was to be held.

So the Warner Bros. people, and the guests, were to be the blasse oblige, but the Paramount people went actual point of noses present.

The reason: well, since Warner's recent million dollar run on the Paramount ranks with Ruth Chatterton and Bill Powell as the raides, the Tar folks have had their minds to windward.

Charles Saxton and Scott Darling have been signed to write two-reel original comedies for Radio Pictures from the "Boys To You."

Frances Marlow has been signed under a new long term contract by M-G-M.

Ralph Graves has been signed to a new long term contract by M-G-M.

Montroe Oswley has been signed by M-G-M for the leading male role in "Five and Ten."

Frank Albertson, Gwen Lee and Constance Cummings, have been signed by R-K-O for roles in "Traveling Husband," which Paul Sloane will direct.

Out Among 'Em

By Matson

My last week-end spent in San Francisco proved many things. Sixteen candy shops on Powell Street, from Fifth to Tenth. The Mark Hopkins on the Hill together with the St. Francis. The Santa Anita, which is looking even in business. That it is easier to drive on Wilshire even on Sunday than on the seven Hills. The Hollywood, the Earl Carroll on North Beach, preparing for his new show at the Grand Street Theatre. The Hollywood, the Earl Carroll writer and our editor through his new palace now building overlooking the Golden Gate, "Carter Man," aged 100, who has seen the old and dark echoes of Fanchon and Marco faded, Natalie King, aged 100, who has seen the old and dark echoes of Fanchon and Marco faded, Natalie King, aged 100, who has seen the old and dark echoes of Fanchon and Marco faded.

"Peacock Alley" in the St. Francis. The Santa Anita, which is looking even in business. That it is easier to drive on Wilshire even on Sunday than on the seven Hills. The Hollywood, the Earl Carroll on North Beach, preparing for his new show at the Grand Street Theatre. The Hollywood, the Earl Carroll writer and our editor through his new palace now building overlooking the Golden Gate, "Carter Man," aged 100, who has seen the old and dark echoes of Fanchon and Marco faded, Natalie King, aged 100, who has seen the old and dark echoes of Fanchon and Marco faded.

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Outdoor News

By Ruhe Cohen

SAN FRANCISCO, March 12.—Fanchon and Marco are all on foot for April 11 opening in Oakland of their 20-car carnival show. They will make two stands of one week each, one at Fruitvale and the other at East 14th Street.

This outfit started in 1910 as a one-car show and is a California organization, operating in California, carries 12 riding devices and seven shows and will be on the road for seven months.

Schell Bros.' circus and animal show, at present wintering at Mantoloking, is getting ready to start with 30 trucks. George Engresser is manager.

Gentry's show will use 72 trucks and travel North. It is stated they are coming up San Joaquin Valley, returning south by the Coast route to Los Vegas and then out to Utah.

Mrs. Bud Earle has brought four Earle midgets into Wonderland, where they are a national attraction.

Red Bluff road has been added to the route of the Earle midgets, April 18 and 19 in order not to conflict with a similar Los Angeles show.

Concord, near here, is planning big celebrations on July 2, 3 and 4, Concord July Fourth Association. John L. Garaventa, secretary, is handling the affair.

Ben Austin, general agent for Barnes Circus, was here recently looking for a lot of business. It is difficult to get since the former spot at 16th and Bryant has been changed into a film and stock market first date is at Baldwin Park, its winter quarters, on March 22.

G. Arthur Blanchard, theatrical printer, has returned from the annual road convention at Cheyenne, and closed some of the week-end, and a good season in prospect.

The annual Boat Show is slated to get under way March 20 for a one week run at the Civic Auditorium. Al Crowder and Gene Veddelton are working on the affair.

According to Eastern advices the 101 Ranch Wild West Show is due to open soon at Ponca City, Okla., means east, and "Going, Going, Gone," a starring story for Robert Woolsey.

M. C. AT MULLER'S
Earle Waterman, billed as "The Canadian Singing Fool," is now m.c.ing at Muller's on Hill street. He is the next production scheduled for the Pasadena Community Playhouse, to be presented from March 19 to 28.

"JUNE MOON" NEXT
"June Moon," comedy by Ring Lardner and George S. Kaufman, is the next production scheduled for the Pasadena Community Playhouse, to be presented from March 19 to 28.

OPENS UNION SQUARE
The Union Square Theatre, Los Angeles, was opened March 13 by its new owner, H. M. Peterson.

America Bookings For Paramount

U. S. FOREIGN VERSION MARKET

SPECIALTIES AND ENLARGED STAND TO THE POLICY

Stage shows are to be taken out of the Paramount Theatre, according to well authenticated reports this week.

As offset, the orchestra is to be increased materially and specialties are to be put on stage. Oscar Brown, president of Paramount orchestra leader, will remain in that capacity, and will also have charge of the orchestral prologues and the stage and pit offerings.

Organ offerings will be discontinued, it was stated. Con Madis is at present officiating at the console keys at this spot.

The first next week is the last one to play the house, it was said. Rumors that Fanchon and Marco might produce for one week showings at the house were branded as being highly improbable.

The reason for the topping off of stage shows at the Paramount was the expense of getting them here. They are produced in New York and travel west from there. The jump here is from Denver, and there follows a two weeks' layoff afterward, meaning a lot of investment for the one week's engagement here.

CHARTERTON FILM DRAW RATES N. O.

"Unfaithful," a sex title with practically no competition as titles go, skyrocketed the Paramount gross into holding RKO Chatterton's worst picture rate for a second week. Outside of the Chatterton draw and a hot label there was little to warrant the continuing high. Some evidence that a good name and a stimulating tag is the thing that pulls.

United Artists did a great week with "Reaching for the Moon," carrying Douglas Fairbanks. The outstanding box office feature, "Trader Horn," in its seventh week at Gramman's Billings, drew \$18,011. "Min and Bill," downtown at Lewis's Stage, pulled \$29,680, which was expected. This feature playing the downtown stage, second run was dominating by Vic Ince, ace trumpeter and m. c. and a Fanchon and Marco film.

RKO Orpheum did approximately \$19,000 for its last seven days of "Cimarron," which could have continued but had to make room for "Miller," the Radio hit that smashed the downtown record.

Out Hollywood was "The Royal Family of Broadway" with Fred. Farnsworth and Len Claire collected \$12,934. This gross was aided appreciably by Sim Martin, a Fanchon and Marco idea and Harry Houdini, which was as a special added attraction.

The Egyptian offering Marion Davis, "The Bachelor King" and Buffalo stage idea for \$5,190. Warner's did \$13,500 even with "Venturing Into Nightmares," a political attraction. This considered very good for this musical.

Warner's downtown drew up \$9,000 with "Captain Jack," which was well within expectations. RKO Hillstreet responded nobly to the eighth night vaude policy, offering "Behind Office Doors," one of the finest programmatic offerings from the B. O. for the seven days, an increase of between \$5,000 over the preceding week.

EDDIE PEABODY IS SIGNED FOR EUROPE

Eddie Peabody signs a European contract. He leaves May 15 for London where he opens at the Palladium for seven weeks. Jean Arl, Peabody's representative, will probably join Eddie at Detroit for the over-seas tour. Peabody's opinion for 24 weeks but it is doubtful if he will exercise it as he feels obligated to Fanchon and Marco who released him from a 24-week contract to take the Fox Detroit for four weeks before embarking.

THE HOUSE OF AS BOOKINGS POOR

The Los Angeles Theatre, which opened recently with a big belly-house, a stage show and a class 24-piece orchestra under the management of Jacques Beauchamp and the baton of Al Short, this week went on an all-screens policy.

The house management could not be reached for a statement prior to press time, but other sources declared it was because the house, an independent, could not get pictures of sufficient box office class to draw the money necessary to in-person entertainment.

The first picture in at the house was Charlie Chaplin's "City Lights." U. A. is badly handicapped by lack of good release, and the L. A. Theatre was a natural spot for the synchronized Chaplin. Opening with the picture was an elaborate stage show and Short's orchestra.

However, Chaplin's demands on the first money in at the box-office, coupled with lack of drawing power in the picture, caused a change of policy during the "City Lights" run. The stage show was eliminated, a singing trio being substituted for the prior elaborate release. Jacques Beauchamp came in to conduct the orchestra pending a change which brought Willie Stahl in as conductor. Then Paul Marciano group was let go entirely last Thursday.

A Tiffany picture, "Alhambra," followed the Chaplin offering, and now current as the third picture in at the house. Fox's "Over the Moon" with Dorothy Mackall, and not rated as any box-office wow by any means.

DANCER WEEDS SON OF A DANCER

Dot Zucala, off-rhythm dancer at Daring's Silver Slipper Cafe, suddenly emerged into the midst of romance, and money, and perhaps a deal of trouble this week.

Dot, who is reputed to be only 16 years old, took a wedding jump to Agua Caliente with Paul Mitchell, 28, son of a Hollywood millionaire, and then set off for a honeymoon in Paris.

But Dot's mother is said to be not so joyous at this sudden development in the life of her child. In fact she is understood to be considering the filing of annulment proceedings and also the start of investigation as to whether any criminal action is possible, due to the youth of the bride.

And this despite the fact that Dot protested when young Mitchell proposed to her, she couldn't tell him, as she was her mother's sole support. Upon which Mitchell is said to have given her a \$1000 bill to give her mother, hoping thus to assuage any possibility of maternal wrath.

The romance was of sudden happening, with the young heir to a million-dollar Silver Slipper for the four or five nights of the elopement.

GOES TO HOSPITAL

Things broke tough this week for Arthur, actor and director and now director at the RKO Orpheum. All set in his job, and enjoying the work, and the contracts which brought him, illness which has been of several years standing, took a turn down for the worse, and he was forced to return to the Veterans' Hospital at Sawtelle, Friday.

STOCK CLOSES

The Savoy Stock Company in San Diego has closed after five years there. The Savoy Theatre is doing musical talk shows, retaining some members of the former stock company.

CASTING "ELIZABETH"

Belasco and Curran are currently casting for "Elizabeth," in which Pauline Frederick is to star. Rehearsals were set to start late this week.

Rose Valby had in town from a Fanchon and Marco tour and says she is going to buy a home up in the hills.



Jane and Katherine Lee

Now playing

R.K.O. Hillstreet Theatre, Los Angeles

AI K. Hall, Jr. Scoring Big In First Season

Al K. Hall, Jr., whose picture appears on page one of this issue, is still in his teens, but already he is establishing a goodly reputation for himself as a comedian.

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KEN DAILEY JOINS RKO BOOKING STAFF

Kenneth Dailey has switched his booking activities to the RKO booking offices, which continue under the supervision of Berna Bernard.

Ken got into the booking racket when a mere boy, succeeding his father, the late William R. (Bill) Dailey, who was general manager of the Levey offices in its heyday. Starting as office boy, during the many years of his association with the Levey forces, Ken held down every important post in the organization. Young Dailey was office manager, field man, traveling representative, and finally general manager, and at a time when the Levey offices rated at the leading independent booking offices in this country.

Due to his loyalty and great friendship for Bert Levey, Ken stuck to the ship the last couple of years despite the many offers that he had for more lucrative positions.

MURNAU KILLED IN CALIF. AUTO CRASH

F. W. Murnau, considered by many as Hollywood's most artistic director, was killed in an automobile accident this week. His car swerved to avoid a truck 20 miles north of Santa Barbara and overturned.

At the time Murnau was en route to San Francisco and thence to Germany for vacation.

Murnau sprang into American prominence by his direction in Germany of Ernst Janzing in "The Last Laugh," and he directed a number in this country for Fox, his first outstanding one, being Gwyneth Paltrow in "Sunrise."

GUIDE MOVES

The Catholic Motion Picture Guild has moved its offices from 2741 Broadway to 2716 Broadway. The phone remains GKranite 2251.

SPECIAL FOR KIDDIES

A special course in interpretative work and platform deportment is being given by the Harrison-Walsh Studios of Dramatic Art. The course, which is for children from four to fourteen years of age, started March 7 and will continue until June. All children taking the lessons are also being given the regular courses in dancing, singing and drama.

CALIF., ARIZ. BEST SPOTS TO PRESENT

Spanish versions are bringing in stupendous money to some of the producing companies. Made at first exclusively for foreign exportation, several companies tried out Southwestern United States territories as an experimental market for these versions. While the German, French and Italian versions are practically unmarketable in this country, with the exception of incidental showings for foreign clubs and organizations, Spanish versions are growing increasingly important for release in this country.

M-G-M has thirty foreign version features scheduled, with some in production and others already released, and at least that many comedies, the comedies running from two to five reels. Fox has twenty-four foreign planned for the coming year, with eight Spanish versions now selling. Paramount, too, is an exceedingly "good" office for these versions. Warner Brothers, and Sonora have a few each.

Local California territory are at present the most important spots for Spanish versions. Conditions are bad in New Mexico due to widespread unemployment, but it is expected that the state will be open to Spanish service in a very short time. The border towns of Arizona are an extremely "good" office for these versions. Dallas territory, too, is said to be doing well.

Locally the California Theatre is doing good business with first runs and week's stand policy. Fred Miller has put on some of the best comedies for the Spanish versions. West Coast is running these features in class A houses in Douglas, Calexico and Nogales.

'LIFETIME' PARIS DO BIG GROSSES

The Mayan is still well up in front of the legit field with "Once In A Lifetime," the Gramman importation. The ticket for the first week was well over \$14,280. The satire on Hollywood will continue for two more weeks.

Out Hollywood way the "Butter and Egg Man," starring Johnny Aronson, is doing well, pulling \$6,500 for its closing week. Frank Craven moved in Sunday with "The New York Times," a smash, authored by a man produced by the star. It got away to a record for the opening and an increasing gross for the first half of the week. Looks good for a run and some predict will kick over a record.

The big surprise was the gross that Lillian Albertson's new musical, "Paris in Spring," put up at the Hollywood Playhouse. Highly enthusiastic and more than favorable notices from the press made a deserved boost and the collection plate showed \$13,500 for the second week. The musical, which is a musical has been slated for at this house. It moved Friday to the Music Box Theatre, where Askam, Eddie Lambert, Richard Powell, Janice Joyce, Georgia Harlan, and a musical director, and an unusually large cast contributed a lot to the success of "Paris in Spring" and Albertson showed a fine judgment in casting.

OPENING STOCK

Morton Lloyd is opening a stock company in San Diego. Eddie Lawrence of the Savoy Theatre will direct. Jacobs and O'Brien can cast the following people for the new company: Silvio Coulton, Sanford Macauley, Virginia Taylor, Broadman and Ray Lawrence.

NEW KELLY BACK

Newton Kelly, film and legit player, and cabaret entertainer and m. c. has returned to Los Angeles from an engagement at the Willows Cafe, Reno.

CHANGE TITLE

"Laugh and Get Rich" is the new title for Radio Pictures' "Board and Room."

STORY IN THE PUBLIC

Pictures

By Ted Price

"VIENNESE NIGHTS" WARNER'S HOLLYWOOD Los Angeles

Considered from a production angle, this is probably the best class musical to date. Story, technicolor, libretto and vocalization all blend to make it a soothing relief from an overdose of gangsters, sex, free love and week-end without the benefit of a license. With this picture Warner Brothers are releasing a well balanced output with a good sense of saturation point at the time, evidenced by this and their "Captain Applejack" at the downtown location. The public will welcome this operetta and the exhibitor will weave a sigh of relief on its release.

"Viennese Nights" is intelligently produced. Story and music have been kept where they belong. At no time is human interest and story thread rudely or ridiculously interrupted by the dashing lead wailing his sentiments to an orchestral accompaniment. The writing and directing gang out at Burbank used the head this time for results. It will be highly instructive to those in production whose ambition runs to doing it musically.

The story has its beginning in the magic city of Vienna, where music and love is the breath of life. A cobler's daughter is strategically maneuvered out of the idea of marrying the man she loves, and there with holds his memory in fond embrace for the rest of her days. This is the story of a million women who marry the wrong man. Because of this its appeal should reach from here to the Battery.

Elsa, girl of dreams, was portrayed in her youth, womanhood, and the silvery character of the twilight years by Vivienne Segal. The characterization drew widely upon Miss Segal's talent and she met all the requirements, vocally and in make-up. Jean Herscholt, as the crafty and determined father, gave perhaps the best performance of his enviable career. Bert Roach, as a tuta player in the military band and later as a promoter of things musical was convincing, and garnered many good laughs. Louise Fazenda, as his giggling coquette, gave her role the right amount of flutter and loveliness to make it stand out. Walter Pidgeon, as the officer and a baron, was admired for both his vocal efforts and poised, quiet military withdrawal. Not to be overlooked was the winsome loveliness of Alice Day, who has not been seen in these parts for many days. Alexander Gray, youthful,

good looking, and a great voice, next to Miss Segal gave the outstanding performance of the piece.

"UNFAITHFUL" PARAMOUNT THEATRE Los Angeles

This latest of the Chatterton dramas is neatly and deftly handled as far as John Cromwell's end of it is concerned, but it is either apparent or should be said later to say about the adaptation of a dense log of settles over who gets the major credit for "Tom Sawyer." The same game and quality of craftsmanship is not in this picture. That one scene where the menace is eliminated in a car crash and the faithless wife emerges from the wreck without a thread of her clothing disturbed is not John Cromwell's direction. Another inconsistency is the picture's major motivation: The tem lead ferrets out clandestine meetings between her highly esteemed husband and her sister-in-law, and to protect a shell-shocked brother who marries herself to a married-in-name-only existence with her faithless spouse. Although clever otherwise, the misled wife was not astute enough to use incompatibility to secure a separation and at that in a day when freedom is secured for far less cause. Just one of those obviously manufactured plots that reflects no credit on Paramount.

This picture, although entertaining highly with personalities that everyone likes, does not at any time come true enough to accept it as a class with "The Right to Love." Locale and theme appear are a bit too far withdrawn from the real things of life for it to develop any healthy, word-of-mouth. Casting, though, is heavy with B.O. and the title "Unfaithful" should exercise a vigorous pull. Paul Lukas plays a powerful role and makes it as convincing as the story will permit. Juliette Compton does well with an unappreciative role. For the brief moment he is in the play, Sid Saylor's smile and personality clicks a hundred per cent. Donald Cook, Emily Fitzroy and Clara Warren dispose of their assignments with a sure hand.

"REACHING FOR THE MOON" UNITED ARTISTS THEATRE Los Angeles

The fetching thing about this latest Fairbanks picture was the way that the audience warms to the Fairbanks personality and voice. They went ga-ga over it. Doug was a charmer in the salents and held his spot deservedly in the admiration of his public, but in this speaking role he is doubly appalling. There is a frenetic and buoyancy in

handling of the spoken lines that registers deep. He gives dialogue a warmth and sparkle that enhances his personal value immeasurably.

The story of "Reaching for the Moon" is nothing to wake the folks up out of a sound sleep about. It is a far-fetched thing even in its most lured moments, but the writer was forced to dabble in the realm of the extremes to give Fairbanks the proper medium of expression. It was woven for the purpose of getting laughs, and that is exactly what was accomplished.

Starting off in a brokerage office, Doug manipulates a battery of telephones in the approved or imagined business manner. He's Daniel, wealthy scioness, just for a gag, breaks into his exclusive presence and yanks him out of a lifetime of cellularity through his valet's, Edward Everett Horton's, promptings and instruction. He is taught the tricks of making love and bids his childhood fare-thee-well. Most of the laughs are in Fairbanks's trying to make a woman out of a man. There is a nance sequence that goes for howls and collects 'em without a let-up.

Behind Daniels does the chief fem support, and creditably. Photography and sound is maximum for quality, the recording of the Fairbanks voice is particularly good. Background technique stands out in the scenes abroad the ocean liner. Very good indeed, the picture build Fairbanks following to advantage.

"CAPTAIN APPLEJACK" WARNER'S DOWNTOWN Los Angeles

A sensible laugh melo, this pirate and sailor opus, and timely with. With most of the celluloid output sworn to love without honor these recent weeks, this hidden treasure is a healthy injection for the congested area. One might call it "Treasure Island" with a gang party, which will or should broaden its appeal. It is a ramhominous, roistering, boisterous answer to every good boy's dream to live the days of bold freebooters and stand on the chest of doubloons holding a sword aloft in death and a skull in the left mitt. This thing rocks and burlesques through a good hour of hilarious danger and thrill, with no attempt to conceal a facial bulge which indicates the tongue in the cheek. This is in the last word riotously healthy screen fodder for those who enjoy adventure and mystery with a big laugh every few minutes.

Exhibitor should welcome "Captain Applejack," arm flung wide. He can post his notices on its arrival in his neighborhood in two directions: At the juvenile and the oldsters. Everybody will like it. A pointed-on son of an old and wealthy family, whose resources are on the decline, has suddenly decided to sell the castle and venture forth in search of adventure and thrills. A prospective buyer turns up in the shape of Anna Valeska, an adventuress, who sires her way into the scion's affections. Anna, however, is no other than a gangster's moll left handling it for a time that tells the location of his vast treasure in the castle. The scion finds the map before the other and learns that it was secreted by none other than his own ancestor, a Pirate Chief.

Believing that he has inherited the piratical boldness of his great-grandire, he proceeds to defend the treasure. How he outwits the gang of thieves is capably portrayed by John Halliday, who carries the biggest part of the acting assignment along with Kay Johnson, playing the seductive wamp from Chicago. Spalton is capable whenever the assisting players have an opportunity to show their stuff, which they often. Halliday dominates the action with Strotzi.

The story is an original stage play by Walter Hackett, dialogued and adapted by Maude Fulton for

the screen. She did a smart job of it, and along with Hobart Bosworth's brainy direction, it is a worthwhile piece of entertainment merchandise.

"FLAME OF LOVE" FILMARTE THEATRE Los Angeles

(Reviewed March 9)
A plot worn past the point of active service, unless caught from some new angle of expression, situations that got no one—least of all the open-minded customers—anywhere, and an assortment of actors, none of whom was Russian, combined to make "The Flame of Love" a weak and vacillating reel that finally sputtered out at the end of the requisite number of reels. Anna May Wong and George Schnell were worth watching despite the picture.

A Grand Duke wants a little Chinese gal, a Lieutenant loves her, she loves the Lieutenant. Her brother shoots the Grand Duke without waiting for his legitimate cue. The censors, with their omniscience, put a shooting ban on the talkie equivalent of an asterisk to indicate that the psychological moment for such a shooting had occurred. The Duke pardons the brother just before the lady comes to the gallows, not so kindly to him. He lets her go without a tear or a chuck under the chin when she promises to leave her lover and the country—and that's all.

Anna May Wong was fascinating in the ancient and inscrutable Orient. Her manner, her voice is expressive, and she deserves a nomination for break. George Schnell, as the Grand Duke, was impressively real, and played with intelligence and sincerity to create a real Russ atmosphere. John Longden was handsome and British in the part of Lieutenant Brown. Mona Goya, female heavy, agonized about flouting a highly disreputable array of characters, vocal dissensions, and an irritating personality. Percy Standing was an overly arch and insinuating companion, and J. Ley on gave a mildly impressive performance as the brother.

The picture, an Elstree production, directed by Richard Eichberg and creditably photographed by Henry Gardner.

"BEHIND OFFICE DOORS" RKO HILL STREET Los Angeles

Congratulations to RKO and Radio are in order. Here is one of the finest programmes the Gower Studio has turned out yet. It is one of the best examples of smoothly coordinated intelligence that has reached the RKO screen in many, many moons. Director and adaptation have selected from a more or less dubious story of one motivation and characterization that gives its transfer to the screen maximum entertainment and intelligent and judicious judgment of values was as unerring as though they had been lettered and pointed out to them. All credit for this splendid piece of work goes to Melville Brown and Carey Wilson, and it is hoped that if Radio has a part in the tough assignment on its hands it would do well to turn it over to the Brown-Wilson duo. After what they accomplished with "Private Secretary" now "Behind Office Doors" they can be relied on to handle anything, no matter how complicated, and guarantee to get the most out of it. There are two boys who know values.

"Behind Office Doors" is the story of a stenographer who tips and guides a paper mill salesman through the ups and downs of a big shot in the industry. The gal does this because she loves him and all she gets is thanks in return. She sacrifices fun and gets into whoopee, preserves her self respect through it all, even when a million-dollar playboy tempts her to the gaudy path. And not until the man she sacrifices and works for en-

gages himself to a daughter of so it, and along with Hobart Bosworth's brainy direction, it is a worthwhile piece of entertainment merchandise.

Presentations

FOX San Francisco

There was an hour and forty minutes of stage and musical show at this Saturday midnight performance. Augmenting the usual program was a section done by Al Pearce and his Happy Gang. Lucky gang from KFRG, credited with the extra draw for this show. Pearce's show ran the best part of an hour, and though you'd think the customers would finally get tired they applauded all the way through for their aerial affairs.

Kadio show had Al and Cal Brown, a comedy team; Norman K. O'Keefe, novelty singer; Monroe Upton, comedy monologist; and a group of comedians; Chevalier; and Tommy Harris, who came near the end of the offering and stopped it cold with his Jolsonesque warbling. Al Pearce m.c'd throughout. Henry Starr was sandwiched in between the RKO artists and also did mighty well with his singing and pianoing.

Walt Roesser and orchestra did "Song of the Rivers" as an overture, arranged by Earl Sharp. While Josephine Gurney was on a vacation Eddie Blue's Trio (formerly of the L. A. Biltmore) did "Little Things in Life" and "Body and Soul," ending with an Hawaiian number and encoring again with "Just a Gigolo." Boys were immensely popular.

Funeral March of the Marionettes was the dance fantasy, well done by mixed men and fem voices.

Preceding the radio show Armand and his orchestra were in one to coloratura soprano, a Spanish number, and "seconded with 'Estrellita.' Great hand for her.

Closing episode featured Edna Covey with her burlesquing of a variety of songs, and a vocal throughout, and with the voices, built up a meat and well accepted closer.

Picture was "East Lynne" and business okay.

LOEW'S STATE LOS ANGELES (Reviewed March 12)

The big thing here was Vic Ives and his greater Loew's State band with Vic selling the "St. Louis Blues" a la trumpet of the bog-down soul-swinging vintage that isn't being imitated anywhere and along with that he directs an orchestraal accompaniment to the new record that sure adds a lot to it. (Continued on Page 5)

IF your name appears in this column, Inside Facts recommends you to the attention of picture producers.

FRANK CRAVEN
CREATING great laughs
LOE LINDHART
EDDIE AFTON
JAMES GAY
BETTY FARRINGTON
JUANITA WRAY
BILLIE VAN EVELY
ARNOLD GRAY
in
"THAT'S GRATITUDE"
March 19th
JANE and KATHERINE LEE
AL K. HALL and JR.
in
"BLOOD AND SULLY"
"Op Man Rythm"
BOBBY ASKAM
EDDIE LAMBERT
RICHARD POWELL
JOYCE KNOX
GEORGE HARRIS
"Paris in Spring"

R and A

(RODRIGUEZ BROS.)

Skating Marvels

Featured in "LIFE'S MASQUERADE" Prologue

San Francisco Orpheum

Thanks to JACK LAUGHLIN and ELLIS LEVEY

ARMANDA CHIROT

COLORATURA SOPRANO

Week of March 6

Fox Theatre

San Francisco

Just finished an extended engagement at the
Seattle-Paramount Theatre

"MUSICAL MASTER OF CEREMONIES"

Opening a return engagement at the Fox-Oakland March 19th

SITTING WITH THE PUBLIC

(Continued from Page 4)
entertainment value of that subject. Fanchon and Marco's "Micky Mouse Idea" held the stage for the week. Sully and Thomas, Christie and Daley, Louis and Cherie, Toots Novelle and Helen Petter make up the roster with a chorus of 12 and M. girls that left little to be desired in the way of union work and location.

The girls started things off in yellow and blue and a baby "Mousse" and "Micky, Sr.," who is Toots Novelle, doing an acrobatic routine with the boys. The boys, guided by But sweet bit of feminine loveliness, Helen Petter, trying to keep pace between "Micky Mouse" and the cannie, impersonated by Daley. Great turn for the kids. Helen Petter topped the turn with some remarkable back flip and tap dancing. Had to take two bows.

An X-ray number followed, offering all of the funny looking tricks and animals made famous by the cartoons. This one clicked solidly. Sully and Thomas are a personable team of funsters who can hold their own in any company with either gags or pedantic work. They are packing a lot of new and funny material and they don't miss on the delivery. Plenty of class and whinnied with a burlesque on broadcasting. Later on Toots Novelle, still originating new ones, did a hot and difficult star step dance routine on his hands that threatened to stop the show. The Micky Mouse Circus was the setting for the Louis and Cherie baristas. This chap is one of those actors who can sell slow hitting for big results. The team, clipped through a routine of difficult and speedy tricks and unloosed the wires plenty.

Ted.

OLD MAN RHYTHM PARAMOUNT THEATRE (Reviewed March 12)

Oscar Baum and the greater Paramount orchestra gave the followers a magnificent Spanish step playing musically and scenically. Something tells this reviewer that the magic in that Baum baton two ways: in the arrangement and the control. Oscar has given the greatest entertainment at the Paramount more class and enchantment, glamour and wallop than any leader hitting these parts in a long time; you appreciate phrasing and timing after you listen to this Paramount ensemble.

Con Maffie, organist splendid, repeated with "The Lung Tester" as his contribution to the "Unfaithful" hold over. Did as usual which was par excellence.

George D. Washington, colored baritone out of "The Show Boat," led off the stage doings with a solo upon the spell of rhythm and eleven Dave Gould girls picked things up as "King of Rhythm," each in red and each with her own little crown of gold and a garter just below the knee—for what reason wasn't apparent—very little to hold up.

Dave White and Ruth Stanley delivered a slap, slap semi-slow foot routine with a song number that stood out nicely, and Dave Gould girls on for another lot of look-see. Dave knows exactly how to bring out their charms—looking it and aw you know.

Block and Sully, that delightful

team of ragsters, hopped in next for a few belt agitators. Their clowning is aces and their material on the up and over without a mishap. Also delivered some neat hoisting and bowed off to a pip of a hand.

George D. Washington "came forth to a big reception and did "The Song of the Moon." He then drew on "Of Man River" from his show. The song he sang gave 'em another handful of minutes. They pulled him back for a pop number.

Dave White and Ruth Stanley wowed them with a tap waltz for a closer and a grand finale with everybody on.

ORPHEUM San Francisco (Reviewed March 11)

Staged by Jack Laughlin, this 28 minutes of stage show was one of the fastest uppers yet to hit the local boards. Under the title "Life's Masquerade" (for no reason at all) this revue skinned along at a rapid pace. Best of all, it got away from the usual prologue type of entertainment and brought into play a few of the variety acts.

Setting was a Viennese carnival scene. The twenty male voices and just a few fem singers included and the dancing of Marietta were the show's outstanding features. That vocal ensemble was particularly good and the few women in the group carried it along in great style. Marietta was the individual hit with her excellent acrobatic and contortionistic dancing. Her partner, Rodriguez Bros, scored with fast roller skating. Joy Bros. did a few fast dance steps and Adriano Delmar contributed considerable foot dancing throughout the show. Ken Kennedy did two banjo numbers and Donny Arthur and Eddy did their body tossing act as another feature. Minette singing and the Sullivan Sisters in class and dancing, completed the show. Line-up of twelve girls was the weakest part of the prologue. Show would have been better with the inclusion of a good comedy pantomime dancer . . . that's what it needed.

Preceding the stage offering Uzia Bernau was in the pit with his RKOBros led to several Russ numbers including "March Slap" and Rachmaninoff's Prelude. Using the vocal choros and with good lighting effects this number was very well received.

"Mille" got a tough break on the opening matinee through rain but at this night show appeared to be holding its own.

Back

WARFIELD San Francisco (Reviewed March 6)

If the Warfield's total gross sheets at the end of the week don't show the best intake this house has had in several months, check us off your lists as just another sunny prophet. With Keaton, Greenwood, Denny and Edwards in some 60 solid minutes of laugh in "Parlor, Bedroom and Bath" (Metro), and Fanchon and Marco's "Love Letters" Idea n. c'd by Rubie Wolf, Manager Al Warschauer has a swell show to sell. That picture got these customers in the mood for smash bang acceptance of stage entertainment and the whole landed

thing was a pushover from start to finish.

First Rubie and orchestra drew the spotlight with "I Surrender, Dear," which included vocalizing by Frank McKee and trumpeting by Rubie. Then the handsome n. c'd stepped on stage to rag through a number, the band boys giving him plenty of support and the customers giving him plenty of laughs.

"Love Letters" had plenty of talent including Limberless Edwards, Will Aubrey, Nelson and Knight. George Ward and Jeanne Deveraux in addition to a line of 16 girls who hoisted and did a crash-landing, a crash-landing of laughs scored big with a drunk dance, cleverly routine, that brought down plenty of solid applause and revealed Edwards as a pantomime comedian of note. Will Aubrey contributed the usual songs and sang with the same result: plenty of hand organ music. And Nelson and Knight continued pulling the laughs further with a layout of gags that got over well. George Ward worked throughout the show hoisting and singing in nice style. Jeanne Deveraux's work as a toe dancer was outstanding and drew a swell half. Mildred Stencil and Jean Reynolds vocalized in a Colonial episode and Kathleen French did some fast by trapeze work during the roller skate finale.

Vaudeville

RKO HILLSTREET LOS ANGELES (Reviewed March 12)

Following the RKOB's second week of the eight-act policy ran mostly to music, both instrumental and vocal. The last act featured an offering balance with socko comedy both hoke and refined. The Lee and Katherine, turned out that right touch of restrained, sophisticated yet riotously funny hoisting that sends them into mild hysterics and Al K. Hall accomplished the same thing with the restraint. These two acts along with Guido Deiro succeeded in stopping the show, which is a way of saying that the RKOB's layout of about twice what they paid for.

Smiling Al Erickson led off announcing that the Erickson gang in the pit was bent on giving the folks something new in the way of a melody. It was a unique layout of the baby songs that gave everyone a chance to air their own special technique, and they did it well. Charles Beynon topped the going with a trio and that just about okays any orchestral finale.

Paul Gordon, "Rollin' in Fun" led off the stage show on a bicycle and pyramided the cycloped for lots of laughs. Gordon really has something to sell in the bicycle tricks and collected both laughs and applause, but it is this reviewer's opinion that he laughs too much himself. He clowns well, sings and announces that he is going to play the clarinet—he is a great bicycle stunter.

The Five Rhythm Girls, three saxophones and two pianos, opening musically and five charming ladies as eye openers. Every man in the audience could be seen reaching for pencils, and they were not making sketches. The girls can play and if they had as much waltz in

their act as a whole as they have in their individual playing and their looks they'd stop 'em anywhere.

Murray and Alan, a couple of guys looking song salesmen but, trouble, trouble, trouble, trouble, trouble, it started off with lyrics, did a couple of store window dimmies with the "Song of the Sap" and tickled 'em pink and panicky with "Three Thousand Years Ago" dressed as a King Tut. A neat and classy singing tune.

Guido Deiro, acknowledged the greatest actor of all accordeons, had no trouble convincing them it was just that. He was welcomed with the kind of a hand that tells those who are not acquainted hereabout that Deiro has a big following and a lot of admirers on the Pacific Coast. He rendered three classics and they wouldn't let him go, so he finished off with a pop and had to take a lot of bows. What this boy doesn't do with the piano accordion isn't being done. Can hold down any spot anywhere.

Jane and Katherine Lee, one time sweet and charming flicker kids, have certainly developed into first talent funsters and all round stage performers. They have a style about them that hasn't as yet been so charming and finished. Their clowning while they sing, dance or get ready to do both or either has that certain big time touch that only first line performers can boast. They stopped the proceedings with How come they are not in feature pictures; none of the now comedies are taking them for either style, talent or looks.

Al K. Hall and the Junior need no hallway from this reviewer. Al K. has post-graduated in the technique of building for laughs and the offering is going to be a swell duplicate. Their burlesque on an Apache dance, a jazz drummer and a flibby vs. Scengari are all three classics that haven't as yet been successfully imitated. Everything from mugging to hoisting is individual. Hall marked. Al's argument with the drummer is a gem, and he doesn't open his mouth.

Madam Olympia closed with a troupe of well trained dogs and paraded a trio of Russian hounds that drew a big hand. Act leans to posing and leaping tricks and well received.

Ted.

HIPPODROME LOS ANGELES (Reviewed March 8)

Nothing unusual in The Hip show this first half, the acts working to the usual capacity house, which probably explains the hefty applause given all turns.

Harry Roeberts worked like a seasoned trouper to get things started, succeeding fairly well, and getting a

nice hand at the finish of his dizzy doings.

Adams and Rooney, in the denver, offered a musical oddity, their selections sufficiently light not to respect the temperaments of this Main Street house. Could have rung up an encore had they wished to do so, but left them easy for the try spot to follow.

Oliver and Lee corralled laughs a-plenty. Billed as "The Rubie and the Girl" Oliver tied things up with his chatter, effectively straightened by Miss Lee. Material used was none too new, but the laughs came plenty fast, so what more?

Another juvenile act this half. Mize Twins and Brother, while not a "find," are clever kids. The twin girls presented a stepping routine which held up well. Accordion playing by the brother sold nicely, but rather heavy for this house. Using the "Bill Robinson" finish of step tapping, the act went over very well.

Frank Rogers, a colored vent, swooned then with his daunces in the next-to-closing spot. Seen and heard many times in this house, Rogers still gets them with a ventriloquist imitation of a sideshow barker, using it for an applause exit.

Closing, The St. John Trio, had no trouble in pulling a hand with their exhibition of hand-stand and balancing stunts. Using a trampoline for a get-away finish, these three boys scored a solid hit.

Betty Compton, in the RKO "Midnight Mystery" furnished the

Flash.

MILLION DOLLAR LOS ANGELES (Reviewed March 8)

Offering Ted White, brought over from KH) as the chief attraction, this vaudeville house had an all-around good bill, the entire show moving with speed and swiftness, with the ether-Romeo deserving major part of the draw credit. Madam Olympia closed with a troupe of well trained dogs and paraded a trio of Russian hounds that drew a big hand. Act leans to posing and leaping tricks and well received.

Following a black-out number of "Darling, I Am Growing Old," the silver-thatched duo changed to bits of opera, well freighted with melody. Closing with a pop tune, they scored easily. A little toning down of the male voice (in the opening number especially) would accomplish more pleasant results.

The Three Silvers deuced it, dropping their way to instant favor. These boys have plenty of poise and are fast steps. While their present

(Continued on Page 11)

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Published Every Saturday
One Year - \$4.00 Foreign - \$5.00

Advertising Rates on Application

Established 1924

As a weekly publication: Entered as Second Class Matter, April 29, 1927, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by

INSIDE FACTS PUBLISHING CO., LTD.

230 Bank of Hollywood Building, Hollywood, Calif.

Telephone HE 5499

Downtown Office: 809 Warner Bros. Downtown Theatre Building

1

JACK JOSEPHS

President and Editor

Vol. XIII

Saturday, March 14, 1931

No. 10

Back Stage Inefficiency

A manager who neglects the back of his house is doing his employees an injury that no amount of fixing up out front can overcome.

For the tempo of a show, and the manner of its delivery for public consumption depend in the last analysis upon the dispositions of the performers when they step out to offer their stint of entertainment. If they are unhappy or angry, this will show in their work, and it takes a consummate showmanship, which is possessed in its extreme degree by only a few, to overcome the handicap.

Dressing rooms for the performers are a matter which will warrant constant thought by a house management. Neat, airy, clean places for the between-show waits, and ones to which a performer likes to go, mean a lot to the tempo of the bill. From satisfied cows comes the best milk, and from satisfied performers comes the best work. Unpleasant dressing rooms are not only unhumanitarian but also bad business. There are several spots where we could name names in this regard, both complinarily and otherwise, as by no means is Los Angeles a 100 per cent efficient city in this matter.

REHEARSING ACT

Jack Trainor, who was with Jack Lait's vaude act, "Help Wanted," recently arrived here from the east. He is rehearsing an act, "Girl Wanted," which carries three people.

MIDGETS SIGNED

Paul Remon's Midgets have signed a contract to open for Fanchon and Marco shortly.

IS NOW IMPERIAL

The Victory Theatre at San Diego has been re-named the Imperial, under the new ownership of Edward Zabel.

OPEN REDONDO

Barsky Brothers, new owners of the Redondo Theatre, Long Beach, opened the house March 7 with "Renegades."

HOTEL REGENT

6162 Hollywood Blvd.

Conveniently located in the center of Hollywood's business and theatrical district, The Regent has gained much favor with visitors to this famous city. The hotel is also within easy reach of all the important studios and only twenty minutes from the seashore and beaches.

Enter \$2.00 per Up

Every Room with Private Bath
Located across from Pantages Theatre

Film Row Cuttings

By VI

Ben Gould, manager of Fox Exchange, and Salesman W. T. Wall left for San Diego and La Jolla Wednesday morning, selling and calling on the boys.

A. L. Sanborn is installing Western Electric sound-on-film equipment at his El Motte Theatre. B. F. Robinson, Fox city salesman, has a fund of technical information on sound equipment that he can, and does, explain in a highly illuminating manner. After being exposed to such explanations cluttered up with technical phrases in the past and being left sadder, but no wiser, it's a relief and a pleasure to hear him discourse on the subject in a way one can understand.

RKO theatres have completed arrangements to play the series of Johnny Farrell GOLF shorts which are being released currently. Jack Hush, "the world's most beautiful golfer," plays opposite Farrell.

Camille Kelley, contact clerk at RKO-Pathé, and Emanuel Kalk were married on Thursday, March 12th.

The bowling season is on at Film Row. The 22-week run started Tuesday. The teams are backed by various business organizations, including three cafes on the Row. It's still too early in the season to start predicting results of the tournament, but there's plenty of speculation even at this date.

Charles Rosenzweig, vice-president of RKO Distributing Corporation, is in town on a brief business trip.

The RKO sales drive is keeping Fred Wagner, salesman, on the hop, but just for the moment he's in town again.

A few more who have made appearances on the L. A. horizon are Halime, exhibitor, who came in from his Palomar Theatre at Oceanside, Max Kravatz of Hughes-Franklin has come back from a 10 weeks trip, and Nick Diamos is in from Tucson buying pictures for his Plaza Theatre.

Reporting considerable improvement around the territory, Jack Nelson is back at his desk at the Educational exchange after a 10-day trip to Arizona.

Carl Drane of the Lark and Arrow theatres, was doing business on the Row, looking very well, thank you, after a three weeks' illness, and recuperation at Palm Springs.

Warner Brothers-First National Exchange is busy working on their contest honoring Sam Morris, cleaning up contract and going great.

The first release on the new RKO-Pathé set-up is a Constance Bennett picture. The working title, "Lost Love," has been changed to "Born to Live."

Co-operative will release the first Hoot Glines in May. Otto Brower is directing and the story is by Jack Cunningham.

Lola Adams Gentry finds time to make a wide variety of thoughtful gestures in addition to her Film Board of Trade activities. On Wednesday she got up an impromptu birthday party for Film Row pals, who dropped in with congratulations. Joe Stout was birthdaying on Wednesday, too, but whether or not he got any of the cake is problematical.

Expert Exploitation

By JAY PERRY SILVEY

San Francisco Office, Inside Facts

More of the gross receipts is probably spent on advertising in the theatrical business than in any other line of commerce. It is hardly a new discovery that attention is paid to this expenditure. It is the old story of familiarity breeds contempt. The house budget calls for so much to be spent, which is divided into several groups—billboards, newspapers, lobby, radio, windows, and various special appropriations. No other business advertises through a greater variety of mediums, and it is imperative to the welfare of the theatre that these items be properly apportioned, so that each receives full value for the money expended.

These are the points that it is the wish of this department to bring out. To spend the advertising appropriation wisely and well, and to heed the suggestions of others as to the best line of campaign.

Fox West Coast's recent acquisition of the San Francisco Paramount motion picture chain manufactured a sizable stack of work for Paul Spier, but he is plenty capable of handling it, and with new attraction quantities of smart advertising and exploitation for these houses.

On "Fighting Caravans" at the Paramount Spier paid particular attention to the window displays in the downtown locations. He wasn't satisfied with the stock window cards, but made up a special 14 colored still. Using a 11 by 14 half-sheet size. He mounted it on a bright cardboard backing, and had it printed and pasted. This saved heavily on the cost of the job, and was by far more attractive than the average.

"Range" is the next attraction and is receiving his full attention. Paul is using the same thought in the window cards but is duplicating it, nearly as possible a circus job. This same thought applies on all this attraction's advertising.

No better way could be found of selling this culture of picture. The lobby of the Paramount will be transformed into an African jungle for the occasion, but once again Spier departs from the cut-and-dried formulae with a live animal lobby. By utilizing, begging and borrowing from the various zoos and animal stores he has quite a menagerie of wild animals all set to go in the outer foyer on the opening day. And it is understood that only expense is the carriage and feeding of same.

For "It Pays to Advertise," coming to the California, ten thousand miniature bars of soap were procured from a local manufacturer. This same quantity of wild animals all set to go in the outer foyer on the opening day. And it is understood that only expense is the carriage and feeding of same.

For "It Pays to Advertise," coming to the California, ten thousand miniature bars of soap were procured from a local manufacturer. This same quantity of wild animals all set to go in the outer foyer on the opening day. And it is understood that only expense is the carriage and feeding of same.

Magazine Co-operation
Herman Kersken, of the San

Carl Walker on his way up from supervising in Huntington Park and San Pedro for W. B. F. N. strolled into F. E. Benson's office at United Artists Exchange with a tough tale. While driving along he was obediently halted at a stop sign, and in return for his good behavior got an awful whack from the car behind him, whose driver was not so conscientious. The result is that he's got a jammed up auto and an aching diaphragm from being thrown with sudden force against his steering wheel. But Walker came on smiling just the same, after the first shock wore off, so all's comparatively well.

The Locomotive-Syndicate-Rayart Convention with W. Ray Johnson presiding will be at the Ambassador Hotel, Atlantic City, next month. George N. Montgomery, representing All Star Exchanges, will be present.

The Avalon Theatre, Los Angeles, has been taken over by A. Willis.

WITH BUD MURRAY

Eddie Larkin, who was with Larry Ceballos and Jack Hush at the Lark and Arrow theatres, is now with Bud Murray in the capacity of assistant dance director and stage manager for the Orpheum stage shows.

BUYS AVALON

The Avalon Theatre, Los Angeles, has been taken over by A. Willis.

H. E. BILLHEIMER

SCENIC CONSTRUCTION CO.

SPECIALIZING IN BUILDING SCENIC PRODUCTIONS FOR LEGITIMATE THEATRES

Holly 0738 6122 Salem Pl. Hollywood, Calif.

One Block from Fanchon and Marco's Office Making Special Low Theatrical Rates Wire, Write, Phone for Reservations

5724 Sunset Blvd. Hollywood, Calif. Telephone HO. 4735

LOUIS and CHEESE

"Gymnasts of France"

With

Fanchon and Marco's "Mickey Mouse", Idea

Featuring Our Sensational Spin At Finale. Trick Fully Protected and Copyrighted.

This Week Loew's State Los Angeles

Harold J. Beck
MANAGER
RUBE COHEN
Representative

SAN FRANCISCO
OAKLAND, SAN JOSE, SACRAMENTO

KRESS BUILDING
935 Market St.
Phone Douglas 2213

LAUGHING DOES RECORD SMASHING DRAW FOR LOEW'S

SAN FRANCISCO, March 13.—Laugh pictures led the field. The combo of Keaton, Greenwood, Denny and Edwards in Metro's "Far, Below and Bath" did the great things for Loew's warfield, smashing all records for several months back when the house hit a high of approximately \$35,000. Rube Wolf and F. M.'s "Love Letters" idea supported. "Body and Soul" is current.

Fox got over the top, too, with "Fast Lynne" holding the screen and a stage star, which included Walt Roesner's current, and the Fox Folies. Figure was \$38,500 more good money.

Radio's "Millie" opened at the Orpheum on Wednesday, getting a tough notice break with rainy weather and a stage star, which included Walt Roesner's current, and the Fox Folies. Figure was \$38,500 more good money.

First week of Warner's "My Past" at Warner Bros. did a satisfactory \$10,000, and it stays on.

Paramount had "Fighting Caravans" for one week and did \$14,000. "Rango" there now.

California did a weak \$9500 on "Father's Son" double bill with "Wild Men of Knappton."

Will be followed by "It Pays to Advertise."

SWANSON INCORPORATING

SACRAMENTO, March 5.—Incorporation papers have been filed here for Gloria Swanson Pictures Corporation of Los Angeles, with Gloria Swanson, Irving Warkoff and Lance Heath named directors.

TO DO SCENERY

SAN FRANCISCO, March 13.—Heinemann Studio has been awarded the contract for scenery construction of the Orpheum's new loges.

WITH OPPENHEIMER

SAN FRANCISCO, March 13.—Having recovered from an auto accident of several months ago, Curran Swint has been named assistant to Selby Oppenheimer, concert booker. Swint was former dramatic critic on the Scripps-Howard News.

BIG PADEREWSKI DRAW

SAN FRANCISCO, March 13.—Paderewski played to a capacity house of 6000 in a Sunday matinee at Dreamland Auditorium, with about a thousand turnaways.

Polish pianist's aid to have been guaranteed \$10,000. Selby Oppenheimer managed.

BOOKS GERMAN FILM

SAN FRANCISCO, March 13.—Ralph Pincus has booked the German talker, "Two Hearts in Waltz Time," for two weeks at Erlanger's Columbia, opening March 15.

MCOWEN SMITH OF DANCING
877 Geary St., San Francisco
Franklin 5562
Acrobatic, Stage, Rhythm, Ballet and Ballroom Dancing
Two week tour of the Metropolitan Private Lessons by Appointment
Chicago's "Owen"
"Big People's" Class, Evens, 8 to 11

Downyflake Shop

"Just Wonderful Shop"
At Popular Prices
Headquarters for the Profession
2 Doors East West Theatre
978 Market St., San Francisco

ESTELLE RIED STUDIO

Practical Line Dressing In
New Movement of the Dance Art
146 Geary Street, Phone 2002
SAN FRANCISCO

Market Street Gleanings

SAN FRANCISCO, March 13.—Blanchard, show printer, back from Cheyenne with a bright red shirt that looks well in his canary-colored pipe. . . . Arnold Hutto explains that his alias, Roland Crab, means Roland Crab and is still wondering if the canary-colored pipe lighters

Joe, Joaquin Garay and his firewagon were vacationing in Los Angeles last week. . . . The Harmonizers ambling down the avenue at a KFO moment. . . . George Riley, city's ace picture palaces. Shortly thereafter, probably about April 18, "City Lights" will open, the city's ace picture palaces. Shortly thereafter, probably about April 18, "City Lights" will open, the city's ace picture palaces. Shortly thereafter, probably about April 18, "City Lights" will open, the city's ace picture palaces.

When U. A. takes over the place considerable money will be spent in the Bay District. The Premier here and the Rocio in Oakland.

WARNERS BUILDING

SACRAMENTO, March 13.—Mull Building tenants are vacating their offices to make ready for construction of a Warner Bros. Theatre, on which work will commence within the next few weeks.

PLANNING STOCK

SAN FRANCISCO, March 13.—Walter Gilbert has left his directorial job with Kolb and Dill to go to Spokane, where he is planning formation of a stock company at an unselected hour.

WONT REOPEN

SAN FRANCISCO, March 13.—Gus Oliva and Doc Pupinelli have abandoned plans to reopen the Silver Slipper Cafe as the result of a court order preventing them against the night spot before it folded.

CUTS PRICES

SAN FRANCISCO, March 13.—Bill Wagon has shaved the Davies admission prices from 40 to 35 cents at night, with a two-bit top on matinees.

PROFESSOR HENRY DIES

SAN FRANCISCO, March 13.—Prof. E. Henry (Eugene Friedlander) passed away last week after a short illness. For a number of years he had a vaude agency but lately had been playing clubs with a sleight-of-hand act.

FLY TO NEW YORK

SAN FRANCISCO, March 13.—Connie and Natalie, dance team, will fly to New York City, where they open with the Howard in an RKO act.

OPENING VALMAR

VALLEJO, March 13.—Phil Freese is set to open his Valmar Theatre Saturday night with Radio's "Cimarron." He has a number of publishing splashy, and is opening night in the three local dailies.

SID SIGNS AVIATRIX

SAN FRANCISCO, March 13.—Sid Goldstein has signed Edna M. Cooper for the lead in his revived "Easy For Zee Zee" which resumes the Green Stage street on Thursday next. She is a "brunette" aviatrix who recently crashed big in the dailies.

PRO-ACTOR BILL CHARGES ARE GOOD

SACRAMENTO, March 13.—Friends of show business are optimistic regarding the passage of a bill here to prohibit cops and Purists from arresting members of the cast when a play is arrested for alleged indecency.

The bill is sponsored by Assemblyman Ray Williamson, of Sacramento, and theatrical friends are giving him a big hand for the way he is exerting all efforts to see that its passage is assured. At present, at least, the bill is in committee, and just when it will be reported out for House action is uncertain, but it is expected to make the grade to consideration by the solons on June.

The bill would provide against such absurd yellow-journalist proceedings as happened when "Desire Under the Elms," "The Captive" and "Bad Babies" were arrested in Los Angeles, which town headed the California palms for getting on its ear occasionally concerning stage morals. In no case has a conviction been obtained against any member of the cast, but the arrests served only to annoy the actors and cause them undue embarrassment through unfavorable publicity. The Williamson bill would prohibit arrests of performers until a conviction has been obtained against the producers of the alleged offense.

This is done, then, under the bill, charges could be brought against such of the performers as could be brought in the scope of allegations of having participated in the proved crime. In practical application, however, it is construed as being a prohibition against arrests of casts of shows other than those frankly appealing to vulgar tastes, to wit, dancing girls, dives, etc., and would not be applicable to such high class shows as "Desire," "The Captive," etc.

TO DO PINAFORE

SAN FRANCISCO, March 13.—Reginald Traver has "Pinafore" in rehearsal for the Fairmount Hotel Theatre. Harry Wood Brown is musical director.

MRS. RUBINI HURT

SAN FRANCISCO, March 13.—Mrs. Jan Rubini (Adele Crane) is through with riding as a sport. In her last public appearance, astride a local academy's horse Mrs. Rubini was thrown to the ground when her nag bolted and ran away. Her arm was broken in three places and she suffered body bruises and an injured knee that probably will confine her to Dr. Morris Hecker's care for the next six weeks.

MATHEWS WITH COWL

SAN FRANCISCO, March 13.—Floyd Mathews has resigned as manager of "Topaze" to return to Chicago where he will take the Jane Cowl company on the road. Group is expected to arrive here some time in May, when "Twelfth Night" will be presented.

NEW LITTLE THEATRE

SAN FRANCISCO, March 13.—Wayfarers, new little theatre group, have opened a house on the waterfront, where a series of one-act plays will be presented beginning March 26. Jack Thomas is director when her nag bolted and ran away. Her arm was broken in three places and she suffered body bruises and an injured knee that probably will confine her to Dr. Morris Hecker's care for the next six weeks.

OPENS STUDIO

SAN FRANCISCO, March 13.—Carol Weston, violinist, and daughter of Ella Weston, has opened a music school.

BOZO OPENING

SAN FRANCISCO, March 13.—Bozo Fox opens March 16 at the Roid Garden with a novelty acrobatic act.

RUTH HEYWORTH

Producing Her Rhythm Revue
CAFE MARQUARD
San Francisco 400 Week

U. A. TAKE OVER PREMIER THEATRE FOR SIZABLE SUM

SAN FRANCISCO, March 13.—A deal was completed this week whereby United Artists takes over the Premier Theatre on April 1. Through Cohen Bros. and the Strand Theatre, the Premier was leased from Fox West Coast which group, under its recent Public M. L. Markowitz, was leasing the house to M. L. Markowitz.

When U. A. takes over the place considerable money will be spent in the Bay District. The Premier here and the Rocio in Oakland.

It is understood that Markowitz had some 10 months yet to go on his lease from Public and that U. A. paid him a sizeable amount to give up the house.

Current rumors link Markowitz with the Tivoli, claiming he is planning on taking over the house from Doc Leahy and operating it as a grand picture place.

Deal gives U. A. two houses in the Bay District. The Premier here and the Rocio in Oakland.

RKO ADDS ACTS

OAKLAND, March 13.—RKO cracked out with four additional acts at its local Orpheum this week, as part of a Coast campaign to build up a fresh entertainment. The four locally added acts are St. Johns Brothers, Dave Jamison, Neapolitan Four and Hugh Johnson, while RKO's acts were Joe Brown, Gallo and Tissen, Melmo and Davis, and Kilkus. "Resurrection" was the picture and Nick Sturiale's orchestra was in the pit.

KING RETURNING

OAKLAND, March 13.—Hermie Kink will return as m. c. at the Fox Oakland on March 19 and Frank R. Newman is planning a party for the King and his wife. Hermie, who has been m. c.ing at the Fox Paramount, Seattle.

INVITE PATRONAGE

SAN FRANCISCO, March 13.—Upon final squaring up of the two-year battle between Nasser Bros. and organized labor, local unions carried space in the dailies to pronounce Nasser's Castro, Alhambra and Royal theatres as okay and to invite patronage for the Nasser's called off a \$100,000 damage suit against the Musicians' Union for alleged boycotting and bombing activities.

PICTOGRAPHS

—now available in any size.
Though the standard size is eight inches by ten inches, we are now equipped to make miniatures as well as enlargements.
Delivery on all orders within seven days.
A representative will call with samples at any time.

JAY PERRY SILVEY

San Francisco Office
Inside Facts

HIRSCH-ARNOLD
BALLET MISTRESSES
created and costumed all dance numbers now on tour
Created with F. & M.'s "Brunettes"
STUDIO—545 SUTTER STREET SAN FRANCISCO

WASHBURN
DIRECTION OF PHIL MORRIS

NOW APPEARING RADIO-KEITH-ORPHEUM

THE LATEST SMASH HIT
PARIS IN SPRING

PRODUCED BY
LILLIAN ALBERTSON
NOW PLAYING TO PACKED HOUSES AT THE
MAJESTIC THEATRE
LOS ANGELES

AFTER A CAPACITY TWO WEEKS AT THE
HOLLYWOOD PLAYHOUSE

WITH THE FOLLOWING CAST

PERRY ASKAM

IN THE LEADING ROLE

CECIL STEWART

MUSICAL DIRECTOR

JANICE JOYCE

GEORGIE HARRIS

RICHARD POWELL

EDDIE LAMBERT

HERE AND THERE ON THE AIR

Ramblin' With Vi

By Vi Heagy

This looks like International Broadcast Week for KFI. On Saturday the Prince of Wales speaks from the Argentine. (For a while it looked as if that one wouldn't come off.) Then on Sunday William T. Cosgrove, President of the Free State, is slated to be heard in a talk on economic development.

Arthur Freedheim, often heard locally over KFI, has gone to New York to play a series of concert engagements. He may return to Los Angeles for a short time next season.

The Oldsmobile Motor Works is sponsoring a new one over KHJ featuring Hazel Warner and the Hallelujah Quartet. Naturally enough, the theme song is revival of "In My Merry Oldsmobile."

KHJ is constantly increasing the number of programs originating in their studios to go over the coast chain of the CBS. So far there are seven, with more to come.

The Ranch Boys of KTM were very much on deck to bid Charlie Chase goodbye when he left for Panama. They worked in some of his pictures and couldn't resist joining the party.

Falling for the w. k. left of the Oakland Hayride, KFI, KTM and is now on a boat running between San Francisco and New York. He was, at the last hearing, doubling from pure for entertainment, besides having charge of entertainment on the ship.

There is such a thing as too much popularity after the fact. The Ranch Boys of KTM have had a busy time their Monday night request program. They just weren't up to it. But then, 400 requests per hour is a bit heavy, even for the energetic gang. From now on they will just follow their regular continuity.

KTM donates a half-hour every Saturday afternoon to the City Department of Playgrounds and Recreation. Nellie Fizzle, who is in charge there, puts on a program of kid talent that has its own faithful following.

Vi Curtis, ex-drummer and warbler of KELLY's Mackies String Trio, has joined Billie Rush and Beth Haynes in a series of horse-back rides that will not be interrupted until the equestrienne tripe becomes as proficient as the musical didos. In the meantime they are suffering for their "art."

The Texas Longhorns of KELLY have made a number of appearances around their home grounds in Burbank last week. They are drawing a flock of new followers to their broadcast.

Ground has been broken for the studios and towers of KTKS new U. A. station. The studios will be located at the United Artists lot, the towers at the intersection of Santa Monica Boulevard, and on the old Keaton lot.

John Hilliard is the radio engineer under whose direction the work is being carried on. The towers have the most extensive ground-work as insulation yet attempted on the west coast. There are three miles of copper wire, interlaced, in the ground work, which is 10 feet

underground and equipped with a special sprinkling system to keep it at the proper moisture. The towers will soon be completed.

Tom Brenneman ("Tom and Wash") is transferring himself and his band to KTKS. He starts Monday, doing programs, writing continuities and making himself generally valuable to his new station.

There's a new composition flooring in the large studio at KFWB that's proving a success, the acoustics of the studio being greatly improved, with tones coming up more brilliantly than before.

A new Con Conrad song will make its radio debut over KFWB on Sunday. The Lovers Suits will harmonize and Conrad is slated to accompany them in the new tune.

A short new feature program bombasting semi-classics with continuity describing the numbers will start next week over KMTK.

Twenty-five of KMPC's Ambassadors of the Air program are being collected and elaborated for publication. The book will be called "The Little Red Schoolhouse," and includes topical discussions, mispronounced words (with correct pronunciations) and other handy bits of information, in addition to timely philosophies.

KFI-KEGA has added a new instrument to its musical equipment, the hand organ, for harmonium. George King has been elected to play the harmonium, which is often used to imitate wood wind instruments and makes effects in small orchestral ensembles.

A new program, the Book-Drama Hour, with Guy Hellund and Carolee King, is slated for KFI-KEGA. Both are old time stage and screen players.

IN-PERSON SHOWS NEXT RADIO STEP

An influx of stage and screen people to the radio field will be inevitable if the present radio trend continues. The opinion of one high studio executive expressed this week.

He stated that the tendency now is for completely dialogued acts and plays, and that the next step will be to present them for visual as well as oral entertainment. This, he continued, will bring about radio studios resembling the interiors of theatres, with large seating capacities, and the inevitable added to this will be casts recruited for their acting as well as speaking ability. Which means the absence of theatrical inrush from stage and screen.

He pointed to the Rainbow Gardens project as what radio will come to within the near future. The Gardens are planned as aatorium seating 5000 to 6000 spectators, from which fully staged and directed plays will be broadcast over the air.

The exec declared his belief that other studios will follow his example in the near future, there being a natural tie-up between the class of entertainment material to follow which radio is now tending and its presentation to in-person audiences.

A survey of figures coming from one of the minor broadcasting studios shows that 430,000 persons are heard each day at the station over a ten month period to watch a routine program built as around the line of visual entertainment as is possible for an air feature. This is another forecast of radio's next big step, the exec stated.

Gustavo F. Moran, who conducts the Mexican-American program from KMPC, is a brother-in-law of Ramon Novaro.

Ramblin' With Hal

By Harold Beck

SAN FRANCISCO, March 13.—The flood of recent letters to radio editors demanding less radio advertising has caused station managers to perk up an attentive ear. Within the next three months it's a cinch that radio stations will have swept out much of the superfluous advertising now going on. The station with the least advertising and the best programs will get the listeners and the minute a studio starts giving 'em a lot of advertising blah—well, the dials are too easily turned to listen to that sort of thing.

Tragedy entered the ranks of local radio this week when the wife of "Wee Willie" Hancock of KPO, passed away within a few short months of the couple's marriage and before they had even left on a belated honeymoon to Honolulu. Known as "Wee Willie" Sedberry, the deceased did considerable contract work over KPO.

After three or four nights on the 11 p. m. shift the Who Cares hour, KPO's has been shifted back to its original 3-10 p. m. spot. Audience reaction is better there.

The Don Lee system's technical department is not one to be sneezed at. If you'll pardon a preposition ending a sentence. Headed by Harold G. Peery the department includes Alan McCormack, technical director; Victor Roco, chief operator; Jim McArde, Don Cameron, Bob Baldwin and Carl Biersberg, operators.

Our old friend and Oakland radio man, Dinky Doyle, who has been on the air again since KTAB returned its Pepper Box to the ether boys, Dinky is still doing his "Rambles of a Newspaperman" and for varied entertainment there is none better than his weekly chat.

Under Clem Kennedy's direction

KYA has a novelty orchestra the personnel of which includes Kennedy at the piano, Phil Fallon, mandolin; Don Catalano, sax; Manuel Tappa, guitar; Melvin Dunn, accordion; Norman Wier, string bass; and Adele Burian, vocalist.

Don McNeill and Van Fleming have arrived from the East to do their Quaker Oats program from this end of the NBC chain. They'll be on the air every morning, except Sunday, at 7:45, which is much too early for our editorial ears.

National Broadcasting Company's annual birthday is slated to close off April 4. The El Sidelo and Spotlight Review bands will provide entertainment for the usual entertainment.

According to Hollywood advice, Tom Catton is now managing Frank Watanabe (Heddy Lodge) of KNX.

To look at Lloyd Vort, NBC's publicity maestro, you wouldn't think he was a song writer but he is. "Carriage Veery Song" has just won a Carnegie. They drew just won and will be included among that university's football songs.

Theatres are not the only ones going after kid business. Radio is following the same lead. Two local programs came on the air this week, seeking the kiddies as listeners. NRC did "Cowboy Kids" with Billy Page and Jack Mery featured and will continue to flow from every Monday and Wednesday p. m. KYA had "Children's Lodge of the Air."

Slipping off to Yuma, for a few days, "Sleepy" of KNX's Arizona Wranglers was married. No one at the station knew about it until he returned and drew the news to the gang. It's Mr. and Mrs. Gal "Sleepy" Short now.

Manager Glen Rice of KMPC, estimates that 779,000 people have visited the studios to watch the Beverly Hills Billies broadcast. No mean figure. They draw wherever they appear. 20,000 turned out at the airport for their last appearance there.

A string quintette instrumented in Spanish by Luis Alvarez and Mildred Laughlin will appear in a newly scheduled program from KCA as a weekly feature.

Clare, and Cyril Scott's "Lotus Land," arranged by Kreisler, found their way into his broadcast. Too, was a program planned with discernment and played with technical and emotional beauty and appeal.

Claire Melonno not only accompanied, but also played a quota of piano solos with her customary distinction. Her Chopin is always noteworthy, and "Sometimes I Feel Like a Motherless Child" was one of the highlights of the broadcast. Tudor Williams sang several groups of ballads in a fine baritone. Two Irish songs, simple and melodious, were his best numbers.

FILMARTE

1228 Vine Street
Hollywood

"Loose Ends"

With EDNA BEST, Owen Nares

and Donald Calhoun

Directed by Norman Walker

Sadie Halperin Theatrical Agency

GIRL REVUES—SINGERS—DANCERS—

VAUDE ACTS

FOR ALL OCCASIONS

508 Warner Bros. Downtown Bldg.

Telephone Vandeik 3234

—wiring the Dial—

By Vi

KHJ

9:30-10 p. m.

Jimmy Bitlick and his Town House Orchestra are just such musical clowns in the pop scene. His half-hour was ace high for either ear entertainment or melodic, harmonic, and rhythmic support for dance devotees. Don Abbott's mellow croon on choruses came in for a good share of appreciation.

Bitlick's strings and reeds (the uses no brasses) are more than hands-on to handle the requirements of any of the pop scene. With his obvious musical sense and clever arrangements, this aggregation, as it stands, is completely satisfying.

Don Abbott's vocaling showed best advantage in songs such as "Would You Like to Take A Walk," and "Wedding in the Ark," which had the novelty stamp in addition to being okay jazz.

KFI

4:15-4:30 p. m.

A syncretic vocal combination, the Alabamas, with George Roca, proved themselves strong and warm rhythmic specialists. Their songs are taken from "I Got a Good Guy," "Toot, Toot, Toontie, Goodbye" era, but were plenty hot and new in manner of delivery. This broadcast could be extended to half hour length and still carry interest right through. Largely because of the Roca's vocalizing and performances with 100 per cent spontaneity and pep, this is one of the best teams of its kind on the air.

KMTK

6-6:30 p. m.

Andy Chester and Del, the Banjo Boys, are one of those dependable combinations, never falling down on the many musical assignments they fill for their station.

They've worked together long enough to keep the informal chatter between the numbers up to tempo. Even reading excerpts from a request letters doesn't sound like a stall for time. In other words, the boys are showmen. They have a neat way of turning incidents around the station into very acceptable gauges. The Banjo Boys strum and croon a wide variety of tunes, from old-time sweet songs to the newest smut-hot pops.

KNX

9-10:30 p. m.

Calmon Lubovitch continues to hold up as one of the outstanding musical personalities on the coast. He is a concert violinist who does not make a practice of bowing to his loud speakers. Lubovitch—and gets by with it. Where a lesser artist, after venturing the name of Larghetto, would try to do something of other of spring to square himself with the other public for getting so highbrow over their loud speakers. Lubovitch topped the number with the Devil's Trill Sonata by Tartini, with pizzicato by Dvorak. He sang, hard and fast classicist, either. The Seidel arrangement of "El El" "Song of the Nightingale" by Sara-

KTM

9-10 p. m.

Dorothy Dee's "Readers' Hour" of popular music is well named. There were no interruptions in the program other than the necessary commercial announcements. The music flowed on and on, unpretentiously offered, making no demands upon the listener's attention. It was a good stuff at the console of the Robert Morton that makes her aural assault sit up and take notice.

For these broadcasts she contents herself with soothing the too often musically harassed audience. She played pops and ballads, offering a variety of moods without imposing any of them. She sang, easily on the relaxed tune-in. The way this hour is set up it serves its purpose right down to the last chord.

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CLOSED WITH "GREEN DEVIL" IDEA FEB. 28th—REOPENED WITH NEW IDEA MARCH 5th AND ALL THIS WEEK AT

LOEW'S STATE, LOS ANGELES

Jimmy Walker Reported With Eye On Movies

Jimmy Walker, dapper mayor of New York City, is reported to have a weather eye out for the picture racket should the next elections return him to private life.

Jimmy is on his way here, and it is understood his domicile will be Charlie Chaplin's home, the comedian now being on a European tour.

Jimmy's New York town recently got a bit of front page publicity when a Betty Compton of "The New Yorker" suddenly married Eddie Dowling (not the picture Eddie Dowling, but an unknown).

WILLIAM FOX MAY RE-ASSUME CHARGE

Latest reports on the Fox financial situation are to the effect that William Fox is making a bid to come back as active head of the organization, with prospects good that he will make the grade.

It is said that the \$55,000,000 in notes coming due within a few months are a problem to the present Fox chiefs, to which there has not yet been found a solution. It was understood that Harvey Clark, banker-president of the Fox interests, and Winfield Sheehan sought help from Joseph Kennedy in the financial imbroglio, but that Kennedy, who still has money in Pathe, wasn't responsive.

Upon that, the story goes, the Fox chiefs turned from thoughts of meeting the notes to thoughts of getting an extension on them. This brought William Fox into the picture, as the notes were executed by the Fox interests when Fox was still active head and engaged upon the expansion policy which later led to his losing control. It is stated that Fox can get the desired extension if he reassumes control of Fox, but that otherwise the notes will be pressed when due.

One of the largest stockholders in the present Fox lineup is the General Theatre Equipment Company, and these people are said to be in favor of Fox's return as president and executive chief.

BONUS TO BENEFIT

Payment of the veterans' bonus is looked to by theatre men as considerable stimulant to show business. Box office returns took a new upward trend at the beginning of the current year, but now are distinctly on the down grade. It is hoped the bonus will again turn the tide upward.

"DISRAELI" LEADS

A voting contest conducted by "The Photoplay," a fan publication of Australia, gave first place to Warner Brothers' "Disraeli." Leaders were: "Disraeli" (W. B.), "Atlantic," "All Quiet on the Western Front" (C. I.), "Gold Diggers of Broadway" (W. B.), "The Desert Song" (W. B.).

Knute Won't Know Himself If He Tunes In

SEATTLE, March 13.—Rodio announcers make "hobbies" at times. They admit it.

Recently a KJR announcer was reading an announcement telling of the coming of Knute Rockne, famous Notre Dame coach, as a feature on a special program. The announcer started out o. k., but when he came to Rockne's name it became Kut Knockne.

Listeners who knew the announcer's voice weren't long telling him about it.

HAMMONS MERGER STILL UNCERTAIN

The much talked of Hammons merger was still hanging fire this week.

While the Educational president was reported in some spots to have completed his plans to bring Educational, Tiffany, Sono-Art and World-Wide under one banner, those who would be the first informed were still professing complete ignorance of what was transpiring.

Meantime the organizations involved were virtually at a standstill. On the Tiffany lot nothing was doing, at Educational only a few Spanish shorts were being made, and around all the organizations the watchword was I-wonder-what-now?

SPANISH PLAYERS HERE

Seven Spanish players, taken from the stage in Madrid and signed to long term screen contracts by Fox, arrived here recently. They are Enriquez Odean, Carmen Jimenez, Jose Nieto, Jose Camellas, Rafael Calvo, Felix Tomas and Mendoza Larabert. Nicholas Jordan de Urries, Spanish playwright, is with the group. Spanish players already under contract are Don Jose Mojica, Juan Torera, Charles Villar and George Lewis.

GUILD BREAKFAST

The Catholic Motion Pictures Guild will hold its seventh annual Communion and breakfast on Sunday morning, March 22. This year the Mass will be at 8 o'clock in the morning at the Church of the Good Shepherd in Beverly Hills, where Father Mullins, the chaplain and founder of the Guild is pastor. The Mass will be celebrated by the Right Reverend John J. Cantwell, Bishop of Los Angeles and San Diego. Following the Mass, the members and their friends will gather at the Beverly Hills Hotel where a breakfast will be served.

CHANGE NAME

Opening under the management of L. Vost and Ray Morton, the Theatre, Los Angeles, is now known as La Habra.

N.V.A., Radio In Rescue Of Ex-Big Timer

A big flash a couple of decades ago, Charles Willard's act, "Temple of Music," was featured over every circuit in the country. Ten years ago he gave up his act, coming to California to care for his invalid mother. After her death his own health broke and he had a tough battle with pernicious anemia for several years.

J. Allison Phelps, KFVD nouncer, accidentally found the old man in a storeroom in Culver City where he was quartered in abject poverty. Phelps broadcast the ex-performer's condition at a time when Harry English, Hollywood N.V.A. representative, was insisting in English immediately had Willard removed to comfortable rooms, and made arrangements for much-needed medical attention.

H-F. SEEKING TO GET S. G. THEATRE

The Hughes-Franklin organization is negotiating with John Stephen McGroarty and the Mission Playhouse in San Gabriel for a lease of that house. McGroarty denies the rumor that Franklin and Hughes are to take over the Mission Play, as well as the Playhouse. According to his statement the lease will probably be signed with the proviso that from the middle of January to the middle of May the Mission Play will continue there as in past seasons. For the rest of the year the theatre is to be used for pictures by Hughes-Franklin, who are anxious to obtain a house in that section.

BRIDGE TEA

The Harrison-Wallack Dramatic Studios, 2504 W. 7th Street, will give the first in a series of Theatre Studio Bridge Teas on St. Patrick's Day from 2 to 4 p. m. Ralph Thomas will give artist. The table charge is 50 cents.

FANCHON AND MARCO PRESENT

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News And Notes From Tin Pan Alley

SEVERAL GRAND IN RED FOR OPERA CO.

SAN FRANCISCO, March 13.—Chicago Civic Opera Company, giving seven performances at the Auditorium last week, grossed over \$90,000. Flopping ("De Wankure") and the brody of one matinee pulled down the sum total, however, and the company took a loss of several grand.

That was much better, however, than the German company did on its recent appearance when the losses hit the \$15,000 mark.

Selby Oppenheimer will bring the Pacific Opera Company into the Tivoli Theatre late in March for two weeks, to conclude the local opera season.

Old But These Babies Hop It Up Like Sixty

SAN FRANCISCO, March 13.—In the prancing parade passing the bandstand musicians will be a lot of funny things. But John Wolohan is sure that he and his El Patio musicians view the prize comedy team as dancemongers.

El Patio ballroom's hottest dancing couple are the cup winners. He's about 60. She's slightly younger. He wears white pants, a tux coat, and rubber-soled shoes. She wears a gray dress with a light choker collar and probably is somebody's grandmother.

As a team they're up on the latest steps. The hotter the better. Stomps, kicks, whirls and jumps they're just part of a dance routine. They're great in a corner away from the mob and always draw a goodly number of onlookers.

But let a young passing couple bump into them and they glide away—in a glide—complete striding heaping vindictives on the younger generation.

ROBBINS TO PUBLISH SCORE OF "BLUES"

Jack Robbins, head of the Robbins Music Corporation, has concluded arrangements with Aarons and Freedley, musical comedy producers, to publish the score for their forthcoming production, "Singin' the Blues" musical drama by John McGowan.

This marks the first time that an outside music publishing concern has succeeded in associating itself with the Aarons and Freedley concern.

McGough and Fields will start working immediately on the score for "Singin' the Blues," which is expected to have its first showing in Atlantic City during the Easter holidays.

SPOT FILM SONG

Another indication that the films are going "single" again happened this week on the RKO lot. "Cracked Nuts" was practically completed, but at the last moment it was decided to shoot a song in it for Bert Wheeler and Dorothy Lee. Harry Tierney and Ray Egan are writing the number, which is titled "Dance."

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Music Notes

By ARCH WOODY

Bert Hollowell, who was in C. at Loew's State until recently, when he was laid up in hospital for two weeks because of stomach trouble, opened at the Colorado Theatre, Pasadena, Thursday night to a big reception. Bert m.c'd it in great style and led his orchestra through an overture that panicked the custodians. That genial and expansive personality from below the Mason-Dixon, oh, Bert?

When it comes to a musical trumpet hand, you must count in those two boys, Oscar Baum and Carlton Kelsey. They both rate way up there, being two of the finest players that the coast has had in a long, long time. Baum's offerings at the Paramount are sure-fire at every show, and Kelsey's are equally so at the RKO Theatre.

Bill Kelly, trombone player in Vic Ince's orchestra at Loew's State, is spending his off moments these days looking for those things one looks for when expecting a little visitor to the home. His wife is Gae Foster, popular unit producer for Fanchon and Marco.

Jack Robbins and wife will arrive on the coast March 14 on a business and pleasure trip.

Jack Reid, who recently represented the Red Star Music Corporation, says he is going to have something very big to announce in the near future.

Fred Dempsey arrived from New York and will be the general coast manager for Leo Feist. Fred states he has a catalogue of brand new songs, and it won't be long until they are paying big dividends.

Harry Coe, who recently took over the Los Angeles office for Robbins, says he has just received two new tunes from New York, "Were You Sincere" and "Looks Like Love."

MUSICIAN DIES

SAN FRANCISCO, March 13.—Theodore Herzog, 83, veteran musician here for the past 50 years, died at his home this week. Herzog, a widower, had not been active in working but had been teaching for some time.

DAY OF MUSICIAN HERE 'WITH BANG'

After a dark period when the symphonized screen had deeply into the ranks of employed musicians, the musical fraternity is now coming into its own with a bang, according to an opinion expressed this week by Ed Smith, business manager of the local musicians' union.

He foresees the day, right at hand, when the legitimate orchestra will be as big a draw at the picture houses as the best class of screen product. He thinks the new day will bring with it a return largely to the best class of music, symphonic in nature, with jazz waning but still used in part for some time. The musician who is equally good at both brands of music will be the one in demand, Smith opines. For the symphonic class of music, orchestras will be built up to big proportions, he believes.

A check-up by Inside Facts this week gave weight to Smith's opinion. It was discovered that the Paramount Theatre intends to augment its orchestra considerably, under the baton of Oscar Baum, that the Loew's orchestra has been augmented by the addition of several men, that one man has been added to the RKO orchestra, and (evening a story carried in Facts last week) at least one and probably both of the Warner Brothers houses will shortly return to a stage show policy with big orchestras getting featured play.

TAKES MANAGEMENT

SAN FRANCISCO, March 13.—Bob Cole has returned to Los Angeles to take over the general management of Hollywood Syndicate music publishers, replacing Ray Canfield. Cole will continue to maintain offices in the Majestic building there and will alternate between L. A. and this city.

BIG BAND PLUG

SAN FRANCISCO, March 13.—Balcónades Ballroom is stepping out on publicity for Joe Wright's orchestra and has put out a flock of three sheets on the hand in addition to remote controlling over KPM.

Jack Archer of Donaldson, Douglas and Gamble, with his "Hello Beautiful" to San Francisco and points north this week.

Song Leaders

LOS ANGELES

- Ten best sellers for the week are:
1. "I Surrender, Dear"—Powers.
 2. "Blue Again"—Robbins.
 3. "Just a Gigolo"—De Silva.
 4. "I'm Alone Because I Love You"—Witmark.
 5. "You're the One I Care For"—Santly Bros.
 6. "Reaching for the Moon"—Berlin.
 7. "Lonesome Lover"—Feist.
 8. "You Didn't Have to Tell Me"—Donaldson.
 9. "Ninety-nine Out of a Hundred"—Robbins.
 10. "Consolation"—Famous.

SAN FRANCISCO

- Following are the 10 best song sellers for San Francisco:
1. "I Surrender, Dear"—Powers.
 2. "Blue Again"—Robbins.
 3. "I'm Alone"—Witmark.
 4. "Walkin' My Baby"—De Silva.
 5. "Tears"—Shapiro.
 6. "My Ideal"—Famous.
 7. "Reaching for the Moon"—Berlin.
 8. "Imagin"—Hollywood Syndicate.
 9. "You're the One I Care For"—Santly Bros.
 10. "Don't Forget Me In Your Dreams"—Robbins.

NORTHWEST

- The 10 best sellers for the week in the Northwest were:
1. "I Surrender, Dear"—Powers.
 2. "Blue Again"—Robbins.
 3. "Hair Has Turned to Silver"—Morris.
 4. "Walkin' My Baby Back"—De Silva.

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